

Artizans commend for the Discharge of noisome Vapours, though elsewhere, to my knowledge, little practised.

Thus having considered the precedent Appertions, or Overtures, in Severally, according to their particular Requisites, I am now come to the Casting and Contexture of the whole Work, comprehended under the Term of Compartment; into which (being the mainest Piece) I cannot enter without a few general Precautions, as I have done in other Parts.

First, Therefore, let no Man that intendeth to build, settle his Fancy upon a Draught of the Work in Paper, how exactly soever measured, or neatly set off in Perspective; and much less upon a bare Plant thereof, as they call the *Schiographia*, or Ground-Lines, without a Model or Type of the whole Structure, and of every Parcel and Partition in Pastboard or Wood.

Next, that the said Model be as plain as may be, without Colours or other Beautifying, lest the Pleasure of the Eye preoccupate the Judgment; which advice, omitted by the *Italian Architects*, I find in Philippe de l'Orme, and therefore (though France be not the Theatre of best Buildings) it did merit some mention of his Name.

Lastly, The bigger that this Type be, it is still the better; not that I will persuade a Man to such an Enormity, as that Model made by Antonio Labaco, of *St. Peter's Church* in Rome, containing twenty-two Foot in Length, Sixteen in Breadth, and Thirteen in Height, and costing four Thousand one Hundred and eighty four Crowns, the Price in truth of a reasonable Chapel. Yet in a Fabrick of some forty or fifty Thousand Pounds Charge, I wish thirty Pounds at least laid out before-hand in an exact Model; for a little Misery in the Premises, may easily breed some Absurdity of greater Charge in the Conclusion.

Now, after these Premonishments, I will come to the Compartment itself, by which the Authors of this Art (as hath been touched before) do understand a graceful and useful Distribution of the whole Ground-Plot, both for Rooms of Office, and of Reception or Entertainment, as far as the Capacity thereof, and the Nature of the Country will comport. Which Circumstances in the present Subject, are all of main Consideration, and might yield more Discourse than an elemental Rhapsody will permit. Therefore (to anatomize briefly this Definition) the Gracefulness, whereof we speak, will consist in double Analogy or Correspondency. First, between the Parts and the Whole, whereby a great Fabrick should have great Partitions, great Lights, great Entrances, great Pillars or Pilasters; in sum, all the Members great. The next, between the Parts themselves, not only considering their Breadths and Lengths, as before, when we speak of Doors and Windows; but here likewise enters a third respect of Height, a Point (I must confess) hardly reducible to any general Precept.

True it is, that the Ancients did determine the Longitude of all Rooms which where longer than broad, by the Double of their Latitude. Vitruvius (Lib. 6. Cap. 5.) And the Height by the half of the Breadth and Length summed together. But when the Room was precisely Square, they made the Height half as much more as the Latitude; which Dimensions the modern Architects have taken leave to vary upon Discretion; sometimes squaring the Latitude, and then making the Diagonal, or overthwart Line, from Angle to Angle, of the said Square, the Measure of the Height, sometimes more, but seldom lower than the full Breadth itself; which Boldness of quitting the old Proportions, some attribute first to Michael Angelo da Buonaroti, perchance upon the Credit he had before gotten in two other Arts.

The second Point is Usefulness, which will consist in a sufficient Number of Rooms of all Sorts, and in their apt Coherence, without Distraction, without Confusion; so as the Beholder may not only call it *Una Fabrica ben raccolta*, as *Italians* use to speak of well-united Works, but likewise that it may appear airy and spirituous, and fit for the Welcome of cheerful Guests; about which the principal Difficulty will be in contriving the Lights and Stair-Cases, whereof I will touch a Note or two: For the First, I observe, that the ancient Architects were at much Ease; for both the *Greeks* and *Romans* (of whose private

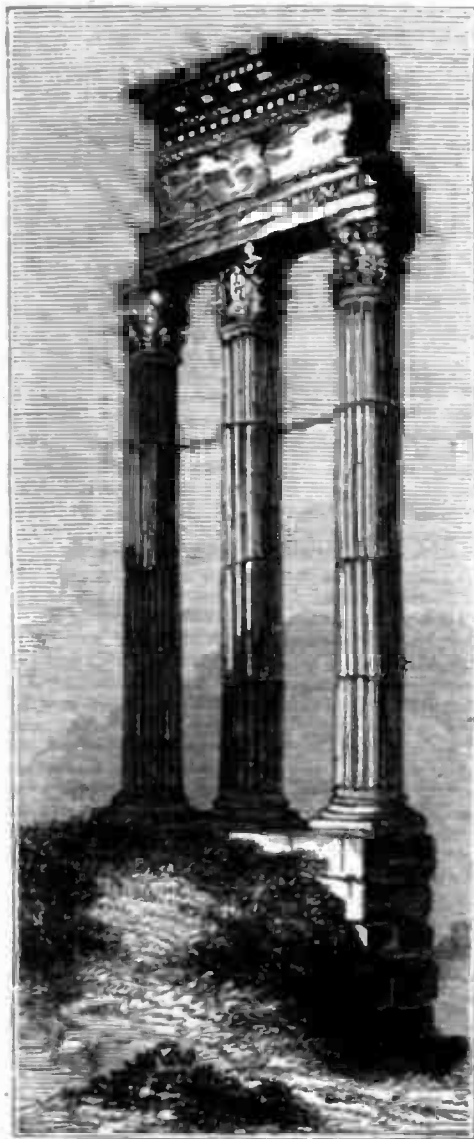
Dwellings Vitruvius hath left us some Description) had commonly two cloistered open Courts, one serving for the Womens Side, and the other for the Men; who yet, perchance, now-a-days would take so much Separation unkindly. Howsoever, by this Means the Reception of Light into the Body of the Building was very prompt, both from without and from within; which we must now supply, either by some open Form of the Fabrick, or among graceful Refuges, by Tarrassing any Story which is in danger of Darkness; or lastly, by perpendicular Lights from the Roof, of all other the most natural, as shall be shewed anon. For the second Difficulty, which is casting of the Stair-Cases, that being in itself no hard Point, but only as they are Incumbrances of Room for other Use (which Lights were not) I am therefore aptly moved here to speak of them. And first of Offices.

I have marked a Willingness in the *Italian Artizans* to distribute the Kitchen, Pantry, Bakehouse, Washing-Rooms, and even the Buttery likewise, under Ground, next above the Foundation, and sometimes level with the Plain or Floor of the Cellar, raising the first Ascent into the House fifteen Foot or more for that End, which, besides the Benefit of removing such Annoys out of Sight, and the gaining of so much more Room above, doth also, by Elevation of the Front, add Majesty

to the whole Aspect. And with such a Disposition of the principal Stair-Case, which commonly doth deliver us into the Plain of the second Story, there may be Wonders done with a little Room, whereof I could alledge brave Examples Abroad, and none more artificial and delicious than a House built by Daniel Barbaro, Patriarch of *Aquileia*, before-mentioned, among the memorable Commentators upon Vitruvius. But the Definition (above-determined) doth call us to some Consideration of our own Country, where, though all the other Petty Offices (before rehearsed) may well enough be so remote, yet by the natural Hospitality of England, the Buttery must be more visible, and we need, perchance, for our Ranges, a more spacious and luminous Kitchen than the foresaid Compartment will bear, with a more competent nearness likewise to the Dining-Room; or else, besides other Inconveniencies, perhaps some of the Dishes may straggle by the Way. Here let me note a common Defect that we have of a very useful Room, called by the *Italians*, *Il Tinello*; and familiar, nay, almost essential, in all their great Families: It is a Place properly appointed to conserve the Meat that is taken from the Table, 'till the Waiters eat, which with us, by an old Fashion, is more unseemly set by in the mean while.

(To be continued.)

#### LECTURES ON ARCHITECTURE AND ANTIQUITIES.\*



REMAINS OF CORINTHIAN ARCHITECTURE ON THE CAMPO-VACCINO AT ROME,

Sometimes called the "TEMPLE OF THE THREE COLUMNS," but more commonly the "TEMPLE OF JUPITER-STATOR."†

#### Lecture IV.

##### ROMAN ARCHITECTURE.

ON the other side of the Sacred Way, and nearly opposite to the temple last described, stands the Temple of ANTONINUS and FAUSTINA, of the Corinthian order. This building

was erected by the Roman Senate in honour of the Emperor Antoninus Pius and his wife Faustina, although by some writers the latter has been confounded with her daughter of the same name, who was the wife of Marcus Aurelius, the adopted son, and successor of Antoninus Pius; whence therefore the credit of

\* Continued from p. 398.

† Described in p. 398.